

# THE “*CONDER*” TOKEN

## COLLECTOR’S JOURNAL

THE PROCEEDINGS OF THE CONDER TOKEN COLLECTOR’S CLUB

Volume XVI Number 1 Spring 2011 Consecutive Issue #58



Samuel and Bell – Revisited

And it starts inside with

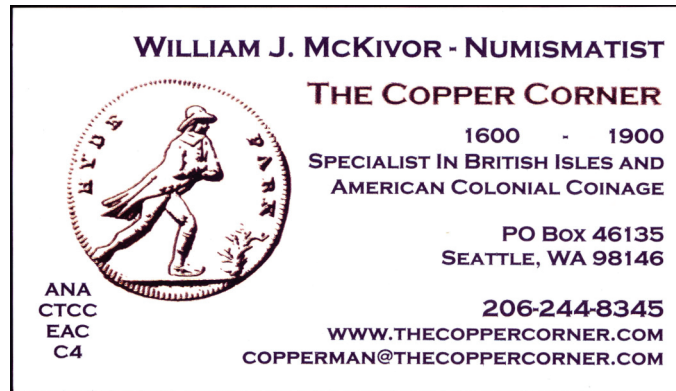
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# BILL McKIVOR—CTCC #3.

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**Bill McKivor and the FX4S London Cab**

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## President's Message

*Hi All,*

*The presidents message for this issue has to do with thanking new editor Dick Doty and and his trusted side-kicks, Jon Lusk production, and Gary Sriro publisher for their hard work in producing the CTCC Journal for us to read, it is a work of love and generosity. I guess one doesn't appreciate it until one is involved in a regular club publication or newsletter. We all enjoy reading the thoughts and ideas of others and I for one wait with much anticipation for this and every issue.*

*Of course the heart of it is the contributions by regular submitters who always seem to have a new view on some very old tokens. Thank you all for your submissions and special thanks to those who help the club with their advertising dollars and pounds. I will again call for submissions with hat in hand. It really doesn't matter what you would like to talk to your friends about. Think of the Journal as a conversation we can all join in. Long or short, your contributions are greatly appreciated.*

*Larry*

## TO MEMBERS OF THE CTCC

Away! with hissy-fits and ego trips!  
Away! with envious comments from our lips!  
Let's come together for the common good:  
Let *Conder's* tokens cheer us as they should!  
R:D

(Alright, it ain't Alexander Pope; but I ain't dead either.)

In a perhaps misguided moment, I agreed to become editor of the Conder Token Collector's Journal. I then sent out a request for member contributions – articles, notes, anything anybody might want to see in print. Results have been disappointing: a few generous souls have stepped up to the plate, but the overall response has been dead silence. As I said in my letter of request, editors are accustomed to making bricks without straw; but lacking a supply of clay, they can do nothing. And no journal can result.

But an idea came to me the other day, and I kicked it around with Bill McKivor, who thought it might serve, at least in an interim capacity. Most Conder collectors (your editor included) got their introduction to the series by means of a book written by a British surgeon named Robert C. Bell. It was called *Commercial Coins, 1787-1804*, and it was published in 1963 by Corbitt & Hunter, a firm doing business in Dr. Bell's place of residence, Newcastle upon Tyne. Dr. Bell's opus did not appear in a vacuum: as he himself noted, it was merely the latest in a long line of articles and books going the way back to the time of the tokens themselves. The line includes names familiar to us all: James Conder, whose 1798 publication gave American collectors a handy name for the entire series; Richard Dalton and Samuel H. Hamer, whose monumental, multi-volume *Provincial Token-Coinage of the 18<sup>th</sup> Century*, has never been and likely never will be superseded; and a galaxy of lesser lights, including the gadfly-turned-coiner Thomas Spence – and a gentleman named Samuel.

Richard T. Samuel was born in 1831 and died in 1906. He was something of an antiquarian and began collecting coins around 1860. Between 1880 and 1889, he contributed a series of anonymous articles on eighteenth-century tokens to a thrice-weekly publication called "The Bazaar, Exchange and Mart, and Journal of the Household". The "Bazaar Exchange", as it's usually known, was a direct descendant of the old correspondence magazines of the eighteenth century. The latter acted as an early equivalent of today's bulletin boards and listservs – and it was here, in fact, that the first of the Conder pieces was brought to the attention of the public. (They were the first of the Parys Mine pence, and they appeared and were illustrated in the "Appendix" to the *Gentleman's Magazine* for 1787.) In the mid-1990s, Davissons Ltd. issued a



limited edition of all of Samuel's articles on the tokens; the work culminated with a Concordance, linking the numbers Samuel gave to individual tokens and those applied some years later in the Dalton-Hamer work. Harold Welch spent countless hours on that part of the publication.

As I went through the tiny print of the "Bazaar Exchange" I came to realize that a very large portion of Bell's 1963 book had originated decades earlier, in the musings of Richard Samuel. Dr. Bell didn't include everything Samuel wrote, for at least two reasons. First, he wished to create a short introduction to a complex series, one user-friendly enough to attract collectors from other fields (and in this, he most certainly succeeded!). If he had included *all* of Samuel's listings, the result would have been a massive, expensive publication that might appeal to the specialist, but not to the general hobbyist.

Second, Dr. Bell was interested on those members of the series that were actually made for circulation. In time, he would cover the remaining material (specious tokens, building medalllets, private pieces struck by and for collectors, politically-inspired and -related issues, etc.) in a series of books spanning nearly twenty years. But he reserved his first book for those pieces whose introduction and circulation would inspire all the others; and in this decision he was probably correct. Samuel's aim was more general: he would describe any eighteenth-century token that came his way and not be too worried about whether or not it actually entered commerce. Again, if Bell had adopted the same approach, it would have resulted in a very different product than the one he had in mind.

And here's where my idea for articles originated. Supposing I transcribed Bell's observations on the various "commercial coins", then set them against what Samuel had written about the same pieces, then added useful contributions from others to the mix, and *then* welcomed observations and contributions from readers (to be published in the next issue, just as had been done in the correspondence magazines, two centuries ago) – I might come up with something worthwhile, instructive, even enjoyable. And the *Conder Token Collector's Journal* might remain in being.

I am indebted to our friend and fellow-enthusiast <b>Allan Davisson</b> , whose notes regarding Sharp, Denton and Prattent, and a good deal more appear in a box, like this one, throughout this article. I hope they'll be a regular feature: If any area ever needed and welcomed a collaborative effort, surely it is this one.
--

Here we go.

**BELL:** (p.19)

**BEDFORDSHIRE, LEIGHTON-BUZZARD,** Chambers, Langston Hall & Co.

No. 1 D&H 3c

Obverse:--A girl making lace under a tree. Legend:--LACE MANUFACTORY.

Reverse:--A lamb with 1794 beneath. Legend:--PAY AT LEIGHTON  
BERKHAMPSTED OR LONDON.

Edge:--CHAMBERS, LANGSTON HALL & CO. .XX.

*Comments:* This token was made payable at Leighton in Bedfordshire; Berkhamsted in Hertfordshire: and London, where Chambers, Langston, Hall and Co. carried on business as haberdashers at 46, Gutter Lane, Cheapside.

Leighton Buzzard is a market town seventeen miles S.W. of Bedford and one of its staple trades was manufacturing lace, referred to on the obverse. The lamb also refers to haberdashery.

Stephen Langston, a gentleman freeholder, resided at Berkhamsted St. Mary's (otherwise Northchurch), Hertfordshire.

**SAMUEL:** (February 9, 1881; p.143)

**LEIGHTON BUZZARD.**

*Halfpenny.*

No. 1. Obverse.—A girl, occupied in making lace, facing to the left, and seated under a tree.

*Legend.*—"Lace Manufactory."

*Reverse.*—A lamb.

*Legend.*—"Pay at Leighton, Berkhamstead [sic] or London," and date "1794" under the lamb.

*Borders* slightly ribbed.

*Edge.*—Inscribed "Chambers, Langston, Hall, and Co.\*\*\*\*"

*Notes.*—Artist, Wyon; Manufacturer, Kempson, both of Birmingham. Issuers, Messrs. Chambers, Langston, Hall, and Co.

*Design and Execution.*—As Wyon was one of the best artists of the time, and Kempson, as a manufacturer, turned out some of the finest works of the day, this token is, as might be expected, of very good design and execution, though surpassed by many.

*Rarity.*—Specimens are common, one ton weight of these coins having been struck.

*General.*—It will be observed that this token is made payable at three places, viz., Leighton, in Bedfordshire, Berkhamstead, in Herts, and London, where Messrs. Chambers, Langston, Hall, and Co. carried on business as haberdashers at 46, Gutter-lane, Cheapside. The designs on the obverse and reverse are evidently in allusion to the business of the issuers.

[James] Conder does not notice this token at all under Bedfordshire, but classes it as “Chambers’s” among London tokens. We consider, however, that Leighton being the first place indicated at which it was made payable, it is properly included in this county, the issuers evidently being connected with Leighton and Berkhamstead.

Notes herewith from Sharp’s A CATALOGUE OF PROVINCIAL COPPER COINS, TOKENS, TICKETS AND MEDALETTS....IN THE COLLECTION OF SIR GEORGE CHETWYND.... (S/C) plus an occasional comment

His biblio (references cited below—he also notes Birchall, Pye 1795, Ruding, Spence 1795)

Conder’s Arrangement of Provincial Coins, Tokens and Medalets issued in Great Britain, Ireland, and the Colonies within the last twenty years, from the Farthing to the Penny size. 12 mo. Ipswich. 1798.

Provincial Coins and Tokens, issued from the year 1787 to the year 1801. Engraved by Charles Pye, Birmingham. 4to. 1801.

The Virtuoso’s Companion and Coin Collector’s Guide. By Denton and Prattent. 8 parts bound in 2 vols. 12mo. London, 1795 and 1797.

**BELL:** (p.20)

**BUCKINGHAMSHIRE, AYLESBURY,** Wheeler, F.

No. 1 D&H 3

“A beautiful and fine proof from Harding’s collection.”

S/C 2 (Buckinghamshire)

Conder p. 17, No. 2

Pye, pl 11, No 4

D&P (Virtuoso’s Companion) p 153

Obverse:--Justice seated in an antique chair, holding scales in her left hand and a sword in her right. Legend:--AYLESBURY \* HALF \* PENNY \* A small star in exergue.

Reverse:--Arms. (Per pale gules and sable, a swan with wings expanded and inverted argent.) Probably intended for those of Buckingham, but if so the swan should be gorged and chained. Legend:--BUCKINGHAMSHIRE 1796. The date being separated from the letters by two dots and a small ornament.

Edge:--Plain.

Artist, James; manufacturer, Skidmore. The design and execution of the token is only mediocre. It is scarce.

*Comments.* Issued by Francis Wheeler who carried on business in Aylesbury. He also issued a rare private token displaying the family arms of a chevron between three leopards' faces, granted to the family in the sixteenth century, and indicating a Worcestershire origin. Several Wheelers, freeholders, resided in the neighbourhood of Aylesbury at the time of the token and had businesses in the town.

**SAMUEL:** February 16, 1881, p.172)

**AYLESBURY.**

*Halfpence.*

No. 2. *Obverse.*—Figure of Justice seated in an antique chair to right, holding in her right hand the scales, and her left the sword, as usual, and emblematical.

*Legend.*—"Aylesbury Half-Penny," with an ornament before and after the word "Half," and a small star in the exergue.

*Reverse.*—Arms (per pale gules and sable, a swan, wings expanded and inverted argent), presumably intended for those of Buckingham, but the swan is not "gorged and chained," as, in that case, it should be.

*Legend.*—"Buckinghamshire"; and date "1796," with two dots and a small ornament on either side of the figures.

*Borders.*—Ribbed. [Samuel refers to what we would call denticles, or dentils. –R:D]

*Edge.*—Plain.

*Notes.*—Artist, James; manufacturer, Skidmore (both of London); issuer, Francis Wheeler.

*Design and Execution.*—Mediocre.

*Rarity.*—Very scarce.

**OTHERS:**

**PYE** (Charles Pye, *Provincial Coins and Tokens, Issued from the Year 1787 to the Year 1801. Engraved by Charles Pye, Birmingham* [Birmingham, 1801] illustrates this token on Plate 4, No. 4. His commentary ("Index to the Provincial Coins", p.6) lists the piece as common. Comments, anybody?

"Scarce" seems more apt to me if not even a single "R" --
---

**BELL:** (p. 21)

**BUCKINGHAMSHIRE, CHESHAM,** Simpson, A.

No. 3 D&H 20

S/C 7

Cond. P 18, No 7

Pye, pl 14, No 1

D&P p. 21

Obverse:--Crest. (A demi-lion rampant guardant issuant from the battlements of a tower, and holding with both paws a falchion proper.) Beneath, the cypher AS. Legned:--CHESHAM HALFPENNY TOKEN. A small star used as a full stop.

Reverse:--Arms. (Vert on a fess or, between three crescents in chief, and a leopard statant guardant, tail coward, in base argent, four ermine spots.) Laurels crossed and tied, with motto "Carefully learn religious ways" on a riband. Legend:--FOR THE PUBLIC GOOD 1795

Edge:--PAYABLE AT ADAM SIMPSONS X.X.X

Diesinker, Dixon; manufacturer, Lutwyche. Two cwts. Were struck and specimens are common.

*Comments.* The arms, crest and cypher belong to the issuer, Adam Simpson, a draper and freeholder of the county. Chesham is a small town three miles from Amersham, and manufactured lace and wooden ware.

**SAMUEL:** (February 16, 1881; pp.172-3)

**CHESHAM.**

No. 4. *Obverse.*—Crest (a demi lion rampant guardant issuant from the battlements of a tower, and holding with both paws a falchion proper) surmounting the cypher "A.S."

*Legend.*—"Chesham halfpenny token," with a small star used as a full stop.

*Reverse.*—Arms (Vert, on a fess or, between three crescents in chief, and a leopard passant\* guardant, tail coward, in base argent, four ermine spots) between laurels crossed and tied, with motto, "Carefully learn religious ways," on a riband, and date "1795" beneath.

*Legend.*—"For the public good;" a small star used as a stop.

*Borders.*—Slightly ribbed.

*Edge.*—"Payable at Adam Simpson's..."

*Notes.*—Artist, Dixon; manufacturer, Lutwyche, both of Birmingham; issuer, A. Simpson.

*Design and execution.*—Design not remarkable for beauty; execution fair.

*Rarity.*—Quantity struck 2 cwt., and specimens consequently not common.

*General.*—The arms, crest, and cypher on the obverse and reverse of this token are those of the issuer, who appears to have been a freeholder of the county, and by trade a draper. Chesham is a small town, twenty-nine miles N.W. from Amersham, in Bucks; manufactures, lace making and wooden ware.

---

\*The beast is certainly “statant” on the coin. The artist is at fault.

**BELL:** (pp.21-2)

**CAMBRIDGESHIRE, COUNTY,** Issuer unknown.

No. 1 D&H 12

S/C 1 (Cambridgeshire) O: A beehive and bees R: A Druid’s head in profile.

“Fine proof”

Con. P 20, No. 8

Pye pl. 13, No 7

D&P p. 107

Obverse:--A Druid’s head, and below 1795. Legend:--CURRENT IN THE COUNTIES OF

Reverse:--A bee-skep and a swarm of bees. Legend:--INDUSTRY HAS ITS SURE REWARD and a star.

Edge:--CAMBRIDGE BEDFORD AND HUNTINGTON X.X

(S/C) CAMBRIDGE BEDFORD AND HUNTINGDON .X.X.

Diesinker, Wyon; manufacturer, Kempson. One ton struck. Common.

*Comments.* The issuer is unknown, and the token may have been struck for sale to anyone who wished to issue money without the expense of employing a diesinker. The obverse simulates the reputable Anglesey tokens, while the reverse presents the parallel between the industry of the hive, and the labour of man.

**SAMUEL:** (February 16, 1881, p.173)

**CAMBRIDGE (COUNTY).**

*Halfpenny.*

No. 5. *Obverse.*—Male head to the right, with a flowing beard, and wearing a cowl, *i.e.*, a druid’s head; the date “1795” below.

*Legend.*—“Current in the counties of” (this is continued on the edge of the coin.)

*Reverse.*—A bee hive and bees.



*Legend.*—Industry has its sure reward,” with a star in the exergue.

*Borders.*—Slightly ribbed.

*Edge.*—Inscribed (in continuation of the legend on the obverse) “Cambridge, Bedford, and Huntington. \* \*”

*Notes.*—Artist, Wyon; manufacturer, Kempson, both of Birmingham.

*Design and Execution.*—Good.

*Rarity.*—One ton weight having been struck these coins are tolerably common.

*General.*—The design on the obverse of this token may possibly be accounted for from the fact of the army under Boadicea having in this locality diverted the attention of the Romans, for the time being, from the remnant of the Druids, whose great nursery and abode—as it has been called—in the island of Anglesea [sic] they had invaded. Conder, evidently without consideration, has improperly changed the obverse and reverse of it, from the legend on the obverse being continued on the edge.

**BELL:** (p.22-3)

***FARTHING***

**COUNTY.** Issuer unknown.

No. 2 D&H 36

Obverse:--Druid's head. Legend:--CURRENT IN THE COUNTIES OF 1795

Reverse:--Bee-skep and bees. Legend:--INDUSTRY HAS ITS SURE REWARD A small star as a stop.

Edge:--Diagonally milled.

Artist, Wyon; manufacturer, Kempson. Well executed. Six cwts. Were struck. Common.

*Comments.* This farthing is similar to the halfpenny Cambridge No. 1 except that the edge inscription is replaced by milling. For general sale.

**SAMUEL:** (February 16, 1881, p.173)

**CAMBRIDGE (TOWN).**

*Farthing*

No. 7. *Obverse.*--Druid's head to right.

*Legend.*--“Current in the counties of”; and date “1795”

*Reverse.*--Beehive and bees.

*Legend.*--“Industry has its sure reward,” with a small star as a top.

*Border.*---Slightly ribbed.

*Edge.*--Diagonally milled.

*Notes.*--Artist, Wyon; manufacturer, Kempson.

*Design and Execution.*--Good.

*Rarity.*--Six cwt. of these were struck [i.e., 61,824 by my reckoning – R:D]. They are scarce.

*General.*--This farthing is similar to the halfpenny No. 5, with the exception of its having no continuation of the legend on the edge, which is milled.

N:B:--Samuel gives no reason for his inclusion of the Cambridgeshire farthing as an issue of the city rather than the county. [R:D]

**BELL:** (p.23)

**CHESHIRE, CHESTER,** Roe & Co. (?).

S/C 3. O. Three castles with the letters E W N S disposed at equal distances around. *Leg.* PROMISSORY . HALFPENNY. PAYABLE . AT

R. An ornamented cipher “R & CO” Crest, an owl and above the crest “CHESTER”

E. Engrailed

*“Good impression, bronzed.”*

S/C 5. Another and fine specimen unbronzed. E. plain.

D&P p. 95 (written in in a fine hand after the page was printed)

Cond. P. 22, No. 4No.

Pye, pl 14, No.2

No 1 D&H 5

Obverse:--Three towers triple towered, one and two, and the letters E at top, W at bottom, N at left, and S at right. Legend:--PROMISSORY HALFPENNY PAYABLE AT A small ornament over the letter E at the top and a dot after each word.

Reverse:--An ornamental cypher R & Co., surmounted by a crest, an owl. Legend:--CHESTER.

Edge:--Plain or engrailed.

Diesinker, Wyon; manufacturer, Kempson. Three cwts. Struck. Common.

*Comments.* The cypher suggests that Roe & Co. issued this token, though Pye made no comment. The towers refer to the defenses of this very ancient city, whose walls were built by the Romans.

**SAMUEL:** (February 23, 1881, p.197)

**CHESTER.**

*Halfpenny.*

No. 8. *Obverse*.--Three towers triple-towered, one and two, and the letters "E" at top, "W" at bottom, "N" at left, and "S" at right sides of the field.

*Legend*.--"Promissory halfpenny. Payable at" (continued on the reverse), a small ornament over letter "E" at top; and a dot after each word.

*Reverse*.--The ornamental cypher, "R. & Co.," in the field, surmounted by crest (an owl).

*Legend*.--"Chester," (in continuation of that on the obverse).

*Border*.--Obverse ribbed.

*Edge*.--Plain. (There is a variety engrailed.)

*Notes*.--Artist, Wyon; manufacturer, Kempson; issuers, Roe & Co.

*Design and Execution*.--The obverse is of poor design, but the reverse is better.

Execution good.

*Rarity*.--There having been only 3cwt [sic] of these tokens struck, specimens are scarce.

*General*.--The cypher evidently shows that Roe and Co. were the proprietors of this token, though Pye does not supply any information on the subject. Chester is a very ancient city, and its walls, defended by several towers, were erected by the Romans. The manufacture of the glorious "old Cheshire cheese"—now an article almost unknown to the public generally, vile compounds having, strangely, supplanted it—of which this city was the entrepôt, originated, it is said, with the Romans.

## **OTHERS:**

**WATERS** (Arthur M. Waters, *Notes on Eighteenth Century Tokens* [London, 1954], p.2) unequivocally ascribes the issue to Roe & Co.

**BELL:** (p.24)

**MACCLESFIELD**, Roe & Co. (1)

No 2 D&H 7

*Obverse*.--Similar to No.1.

*Reverse*.--An ornamental cypher R & Co., surmounted by a crest, a demi-lion rampant.

*Legend*.--MACCLESFIELD.

*Edge*.--Plain.

Diesinker, Wyon; manufacturer, Kempson. Five cwts' struck. Common.

*Comments*. Issued by Roe & Co.

The crest on the reverse is that of Legh, of Cheshire. A younger branch of this family assumed the name of Macclesfield in the time of Henry VI. The manor of Bosley belonged to this family.

**SAMUEL:** (February 23, 1881, p. 198)

[Halfpenny.]

No.12. *Obverse*.—Three towers triple-towered, one and two; the letters “E” at top, “W” at bottom, with “N” and “S” to the left and right of the field, similar to No.8.

*Legend*.—“Promissory. halfpenny, payable at” (continued on the reverse), with a ornament and dots as in no.8.

*Reverse*.—The ornamental cypher, “R. & Co.,” surmounted by a crest (a demi-lion rampant).

*Legend*.—“Macclesfield” (in continuation of that on the obverse).

*Border* of reverse ribbed.

*Edge*.—Plain.

*Notes*.—Artist, Wyon; manufacturer, Kempson; issuers, Roe & Co. The crest on the reverse of this token is doubtless that of Legh, of Cheshire (a demi-lion, rampant, gules:--*vide* Fairbairn), a younger branch of which family assumed (temp. Henry VI.) the name of Macclesfield. The manor of Bosley was the property of this family.

*Design and Execution*.—As mentioned relative to Chester (No.8).

*Rarity*.—5cwt. only of these tokens having been struck, specimens are scarce.

*General*.—“Charles Roe established the copper works, 1758.” [NB: Samuel has previously described the tokens with Roe’s portrait, his No.11. Bell’s order is different, with tokens with Roe’s portrait (his No.5, D&H 16-27) coming after the ones with castles/cipher and cipher and seated female. – R:D] Thus runs the legend on the tokens, and it is assumed that this applies to the works at Macclesfield, for very extensive works for smelting and making copper and brass were here erected on a common to the east of the town, no doubt owing to the proximity of coal in the district, a colliery on the same common supplying alike the copper works and the requirements of the neighbourhood.

Roe & Co. appear to have been likewise proprietors of works at Bosley, near Macclesfield also of the Cheadle copper and brass works, situate at Cheadle, in Staffordshire;\* and of others which they called by that name at Neath, in South Wales; the firm sometimes called “The Copper Company” consisted of Charles Roe, Robert Hodson, Rowland Atkinson, John Walker, Joseph Stockdale, and Cookson Atkinson; and we find that in 1797 a Mr. Weaver was one of the partners who had something to do with the business arrangements at Neath. Evans, in his “Tour in South Wales”+ gives Roe and Co’s. [sic] as one of the “prodigious manufactories of copper, brass, and spelter, on the banks of the river (Tawe) in the immediate vicinity of Swansea.” This is rather misleading; for, although Swansea and Neath are but eight miles apart, it was at the latter place Roe and Co’s. works, afterwards occupied by the Neath Abbey Iron Company, were situated. The firm also had lead and copper mines in North Wales. Their Bosley premises afterwards passed into the hands of a Mr. Joseph Beresford who occupied

the “Higher Works,” as they were called, for many years as cotton spinning works; and they were afterwards converted into a corn mill; the “Lower Works” being used as corn and silk mills.

Charles roe, a native of Castleton, in Derbyshire, born in 1714, deserves more than a passing notice in connection with the important copper trade of this kingdom; and probably in no more appropriate place than in that of the history of copper token coinage of the eighteenth century, in which he figures conspicuously, could a brief notice of him be given.

He is credited with the discovery of copper in the Isle of Anglesea, that wonderful deposit which was afterwards worked like a quarry, openly, producing nearly pure copper, and proving such an enormous source of wealth to them connected with it. Apart, however, from there being little doubt that the Romans worked copper here, we find that in 1762 on Alex. Frazier, or Frazer, a Scotchman, satisfied himself of its existence, and induced the freeholder, Sir Nicholas Bayley, to sink shafts, which were, however, abandoned, owing to the immense influx of water. The again, a woman, digging peat, is, by others, said to have led to a discovery of this ore. If, however, Roe were not the actual discoverer, it is certain that, under the auspices of his firm, the first mine was ultimately successfully worked, and this was brought about in rather a singular manner. It appears that about two years after Frazer’s attempt failed, Roe and Co. applied to Sir N. Bayley to grant them a lease of the Penrhyn-ddu lead mine in Carnarvonshire, and he assented on condition that they also took one of part [sic] of the Parys Mountain and made a fair trial, by a level, to work the copper there. The Macclesfield firm were reluctantly compelled to submit to these terms, but loyally carried out the arrangement imposed on them until, becoming utterly discouraged by their want of success, they resolved upon discontinuing their efforts and sent positive instructions to their agent to stop operations and discharge the men. These orders, strange as it may appear, the agent did not immediately carry out, but determined to make a final effort by splitting up his miners into gangs, and paying particular attention to one locality where, within two days afterwards, as luck would have it, he came upon this rich and wonderful deposit of ore within 7ft. of the surface of the ground. This happened on the 2<sup>nd</sup> of March, 1768, whence St. Chad has ever since been a venerated patron of the Anglesea miners.

In 1775 Charles Roe built and endowed Christ Church, or the New Chapel, at Macclesfield, a structure which cost £7000, and was finished, outside and inside, in every respect, within the short space of seven months, a tribute in itself to the energy of mind and determination of this remarkable man, as, having once resolved upon doing the thing, he evidently imposed upon those engaged in carrying out his intentions such conditions as gave them no rest until the task was accomplished.

On the south side of the communion table in this church is a marble monument, beautifully sculptured by Bacon, in memory of the founder.

This handsome monument represents the figure of Genius as a female, holding in one hand a medallion of the deceased, and in the other the cog or engine wheel shown on the tokens (Nos. 9, 10, and 11), while below her are representations of the church, and of the brass and smelting works of the founder’s firm.

The likeness on the tokens is taken from Roe’s monument.

There are several counterfeits and imitations of the Macclesfield tokens Nos. 9 and 10, one of them bearing the cypher “R.G.,” while others have it “R & C.”

Of No. 11 there are three dates, viz., 1790, ‘1, and ‘2; and several varieties differing but trivially.

There was a Macclesfield penny, made for sale to collectors, by Westwood, jun., of Birmingham, who copied various tokens in a manner that would escape detection except upon actual comparison with the genuine ones. Of course, in this particular instance, there was no genuine penny token of Macclesfield; his prototypes, in such cases, being halfpenny ones. This remark will also apply to several “half-halfpence,” as they were called: those for Macclesfield, forming what may be termed part of a series of such impositions, were in design similar to the halfpenny No. 11.

**BELL:** (pp.24-5)

**MACCLESFIELD,** Roe & Co. (2)

S/C lists 9 varieties of this type, a small start on the complexities published by Dalton and Hamer. He makes the point noted below, i.e. the wheel with six spokes disappeared quickly because the die broke. He comments “The Rev. die failed immediately on being used, and very few impressions were struck.” The single “R” in D&H may somewhat understate the rarity.

No. 3 D&H 9

Obverse:--The ornamental cypher R & Co surmounted by a crest of a beehive and bees.

Legend:--MACCLESFIELD.

Reverse:--Genius wearing a mural crown, seated and holding in her right hand a drill and in her left a cogwheel with six spokes. In the background is a windlass.

Legend:--HALFPENNY with 1789 in the exergue.

Edge:--PAYABLE IN MACCLESFIELD LIVERPOOL OR CONGLETON .X.  
Diesinker, Hancock; manufacturer, Hancock. In the reverse design the head is too near the lettering. Only a few specimens were struck when the reverse die broke. Rare.

*Comment.* Edmondson gives the arms of “*Roe, of Markelsfield, in Cheshire*” as “*Argent, a beehive, beset with bees, diversely volant, sable.*”

**SAMUEL:** (February 23, 1881, pp. 197-8)

**MACCLESFIELD.**

*Halfpence.*

No. 9. *Obverse.*—The ornamental cypher “R. & Co.” in the field, surmounted by crest, (a beehive and bees).\*

*Legend.*—“Macclesfield” (continued on the reverse).



*Reverse*.—A female figure (emblematical of genius) wearing a mural crown, seated to the left, holding in her right hand a drill, and in her left a cogwheel (with six spokes). A windlass behind the figure.

*Legend*.—"Halfpenny" (in continuation of that on the obverse) and date, "1789," in exergue.

*Borders*.—Ribbed.

*Edge*.—Inscribed "Payable at Macclesfield, Liverpool, or Congleton . x ."

*Notes*.—Artist, Hancock, of Birmingham; manufacturer, Hancock; issuers, Roe & Co.

*Design and Execution*.—Fair.

*Rarity*.—Very scarce, only a few specimens having been struck when the reverse die broke.

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\*The arms of "Roode, of Markelsfield, in Cheshire," are "Argent, a beehive, beset with bees, diversely volant, sable," (Edmondson).

**BELL:** (p.25)

**MACCLESFIELD,** Roe & Co.

No. 4 D&H 10 to 15

Obverse:--Similar to No. 3.

Reverse:--Similar to No. 3 except that the figure is larger; the cogwheel has eight spokes instead of six; and the drill has a plain shat. There is also a period after the word HALFPENNY.

Diesinker and manufacturer, Hancock.

*Comments*. This reverse die was engraved to replace the broken one of no. 3. One ton struck. Common.

**SAMUEL:** (February 23, 1881, p.198)

**[MACCLESFIELD.]**

*[Halfpence.]*

No. 10.—*Obverse*.—Similar to last (No. 9).

*Reverse*.—Similar to last, except that the figure is larger; the cogwheel has eight spokes instead of six; and the drill has a plain shaft--, *i.e.*, without any "worm" to it. There is also a full stop after the word "halfpenny," not on no. 9.

*Borders and Edge*.—Similar to last.

*Notes*.—Artist, Hancock; manufacturer, Hancock; issuers, Roe & Co.

*Design and Execution*.—Fair.

*Rarity.*—Common; one ton weight having been struck. The reverse die was engraved to supply the place of that of No. 9, which broke, as before mentioned.

## **OTHERS:**

**PYE** illustrates an example (pl. 36, 2). He adds (Commentary, p. 15) that “there are several counterfeits and imitations of this and the next [the issue with Charles Roe’s portrait –R:D]; one with cypher R. G., ors. [others?] R and C.

**DOTY** (Richard G. Doty, *The Soho Mint & the Industrialization of Money*, 1998) gives evidence that some members of this issue and the near-contemporaneous one for Cronebane were actually struck by Matthew Boulton at the Soho Mint, by steam power, in the summer of 1789. There is slight evidence that the Roe pieces were struck first. Boulton was acting as subcontractor for John Westwood, and he was using Westwood’s blanks, which had already been edge-marked. This was a boon, because Boulton hadn’t yet perfected his one-piece collar mechanism (Doty, pp. 302-3).

**BELL:** (pp.25-7)

**MACCLESFIELD**, Roe & Co. (3)

No. 5 D&H 16-27

Obverse:--Bust of Charles Roe.

S/C 7.

“The likeness of Roe was taken from his monument at Macclesfield.”

Cond. P 23, No. 9

Pye, pl. 36, No. 3

D&P. p. 115

(This extensive issue probably deserves a specialized article dedicated to this single issuer. The complexity from the use of so many different dies indicates wide spread use of and consequent demand for the tokens.)

Legend:--CHARLES ROE ESTABLISHED THE COPPER WORKS 1758.

Reverse:--Genius without a crown, seated and holding a drill with a worm in her right hand and a cogwheel with six spokes in her left. A rope is hanging over the arms of the windlass.

Legend:--MACCLESFIELD HALFPENNY. with 1790 in the exergue.

Edge:--PAYABLE AT MACCLESFIELD LIVERPOOL OR CONGLETON .X.

Diesinker, Hancock; manufacturer, Hancock. A beautiful coin, the reverse is especially pleasing. Common.

*Comments.* The Company struck similar tokens dated 1791, (D&H 28-55) and 1792 (D&H 56-59). During the three years ten tons of tokens were struck.

Charles Ro was born in Castleton, Derbyshire, in 1714, and went to Macclesfield in 1740 where he introduced silk throwing in 1756 and rected the first silk mill there. Later he became a partner in several copper mines, and the famous Anglesey Mines were first worked successfully under his direction.

In 1775 he built and endowed Christ Church at Macclesfield at a cost of £7,000, and the structure was completely finished in seven months, a tribute to his organising ability. On the south side of the communion table is a marble monument beautifully sculptured by Bacon in memory of the founder. Genius holds a medallion of roe in one hand and a cog-wheel in the other. Below her is a representation of the church and the brass and smelting works of the founder's firm. The bust on the token is taken from the medallion, and the reverse design of Genius is also adapted from it. Charles Roe died on May 3rd, 1781, at the age of 67.

His firm continued as roe and Co. and issued their first token, No. 2, in 1789. In 1790 they replaced the obverse with the founder's bust.

Roe and Co. owned extensive works for smelting and making copper on a common to the east of Macclesfield, and a nearby colliery supplied the copper works and the needs of the town with coal. The company also owned works at Bosley, near Macclesfield; the Cheadle copper and brass works in Staffordshire; and a work at Neath in South Wales near Swansea. They also had copper and lead mines in North Wales.

The Bosley premises later passed to a Mr. Joseph Beresford who used the "High Works" for many years as a cotton spinning mill, and later it was converted into a corn mill. The "Lower Works" were used as corn and silk mills.

There are several counterfeits of the Macclesfield Tokens, and Westwood, Jun. struck a rare Macclesfield penny and a "half-halfpenny" for sale to unsuspecting collectors. They are well made but are not genuine commercial coins.

**SAMUEL:** (February 23, 1881, p.1198)

**[MACCLESFIELD.]**

*[Halfpence.]*

No. 11. *Obverse.*—Male bust (being that of Charles Roe) to right.

*Legend.*—"Charles Roe established the copper works, 1758."

*Reverse.*—The emblematical figure of Genius (but not crowned) seated to left, holding in her right hand a drill (with "worm"), and in her left a cogwheel (with six spokes). The windlass on this has ropes to it.

*Legend.*—"Macclesfield halfpenny," and date, 1790, in exergue.

*Borders.*—Ribbed.

*Edge.*—Inscribed "Payable at Macclesfield, Liverpool, or Congleton. X."

*Notes.*—Artist, Hancock; manufacturer, Hancock; issuers, Roe and Co.

*Design and Execution.*—Very fair.

*Rarity.*—Ten tons of these tokens having been struck, they are common.



## THE GUINEA PIG: Decoding Spence's 1795 Design

by Robert Thompson

The halfpenny die figured here exhibits the unmistakable head of George III conjoined to that of an ass; below, the legend ODD • FELLOWS, and around A MILLION HOGG 1795 A GUINEA•PIG.

This was first published in the supplement to Spence's *Coin Collector's Companion* (1795). In that, no. 376 is 'Deserted Village', reverse 'Britannia confounded', followed by (2) ditto, reverse 'a Shepherd', etc. Number 376(7) is:

'Ditto. Reverse, New Odd Fellows, 1795. A Million Hog [sic]. A Guinea Pig.'

(punctuation not clear on my faint photocopy). This particular die-pairing has not been recorded, but the reverse may be found illustrated in Dalton & Hamer, Middlesex 686 and 790, Northumberland 12, Warwickshire 230, Worcestershire 17 and 30. These were 'New' odd fellows relative to the conjoined heads of 'Pit[t] sour, and Fox laughing', to quote the words of entry 256 in Spence's catalogue, and to be found illustrated in Dalton & Hamer, Middlesex 795, etc.

Subsequently the reverse was catalogued by Birchall (1796) in *Halfpennies London* 33 etc., but not by Pye (1795, 1801) or Conder (1798), nor was it illustrated in *The Virtuoso's Companion* (1795-7). However, in his copy of the latter William Robert Hay (1761-1839) noted:

'In Drawer 10 No 11 is a Medalet. Obv. 2 Heads united (meant for Geo. 3d and a Jackass). A Million Hog 1795. A Guinea Pig. Odd Fellows", alluding to the Kings Revenue, & the source whence it was derived – there was one of the ¼ size similar...'

Hay's explanation of the design does not seem wholly satisfactory. Neither does Arthur Waters', in *Notes... respecting the issuers of ...Middlesex* (1906, p. 41):

'represents the idea of "the dull ass, the public," supporting "the million hog," or his Majesty'.

More than forty years the present writer (BNJ 38, p. 134) struggled to interpret this design, informed by Dorothy George's understanding of the head vertically divided into contrasting halves as a favourite device to indicate a double personality, and also to make one person out of two, usually in sinister co-operation. I supposed the 'million hog' to be the swinish multitude, as designated by Edmund Burke, and the other head, perhaps, a 'pig' as on a guinea. This explanation was adopted by Robert Bell in *Political and Commemorative Pieces simulating Tradesmens' [i.e. Tradesmen's] Tokens* ([Felixstowe, 1987], p. 227), although somewhat superfluously he added a 'hogg is Northumbrian for a newly shorn yearling sheep'.

So it may be a surprise to others, as it has been to me, to learn from Professor John Barrell of the new, witty, and inventive kind of political propaganda which appeared in London in 1793: a series of mock-advertisements which represented the activities of George III, the government of William Pitt, and the British army led by the incompetent Duke of York, as spectacles and entertainments, e.g. Barrell 19 (pp. 58-60):

**By Permission of the Supreme Hog-Driver, Great Mogul of the  
Isle of Swine, and Lord of the Powder Monkies!.**

**Licence for the Guinea Pigs**  
***TO WEAR POWDER.***

**Know all SWINE by these Presents,**

**WHEREAS... [etc.]**

# THE TOKEN BOOK

Written by Paul and Bente Withers, Galata Press, 2010

## A Review

Anyone who sets out to write a new price guide for British tokens, and decides to do them all in one book is a brave person indeed. Writing such a volume would be, in my view, like tiptoeing through a mine field. No matter how it is done or how the prices work out, there will be discussion, applause, argument, and even derision from some quarters. Thus, even writing a review/critique of the book has me a bit cowed.

But, I signed on for the chore. I asked for, and received, input from many who bought the book, both in the UK and the USA, and this review will thus have my thoughts and those from collectors who have actually used it. The summary will contain further thoughts with some collector's suggestions.

**THE BOOK**----Handsome presentation, with quality work in manufacture.

**THE HISTORY**---A well accomplished section, including the preface, a history of the need for tokens, and a brief explanation of the history of token price guides. There follows three easy to read and concise sections giving the basic history of 17th, 18th, and 19th Century British tokens. A further explanation of the language found on tokens, especially 17th Century pieces, follows, along with plated tokens giving us a look at the various arms found on the pieces themselves, a very nice to have and a large plus for the book's usefulness.

**HOW TO USE THE CATALOGUE**, a grading guide (with plates), information on value and of numismatic terms. This is well done and leads the collector to understand what he is about to read. All have had a huge amount of applause for the **plates of the tokens**, superb images, and an A+ all the way.

**WHERE THE PRICES COME FROM**---it is noted in the preface that the values have been taken from auction results, dealer's lists, personal observations of dealers trays, and personal experience of what sells and what does not at a given price. Also noted is that experts have been consulted.

**ABOUT THE PRICES IN THE GUIDE**---I have decided to treat them all here in this statement, as thoughts have been all over the map. Each person has had a thought on his/her own series, or even particular tokens--- and the thoughts went like this: Prices seem fine.---- The prices seemed too high. ----The prices seemed to low.----The rarer ones were sometimes priced less than the common pieces---The rarer ones were sometimes bulked in a group of a few pieces with the same price listed for the group as a whole----- Some common pieces did not have a price listed when they are traded all the time and the price is known. -----  
You get the idea. Many prices are, as one said, "spot on", others were not. One can nitpick over the entire book and come back to the fact that a price can be figured out. It is a guide, not gospel.



**THE PRICE GUIDE---17th C tokens** Catalogue, Williamson 1891. Price Guide, Dickinson, 1986.

Collectors in the UK are keen on these pieces, and thus have some strong opinions about this section of the book. Most agree that it is well laid out, with nice plates of tokens, but not all are happy. Most also think that the prices in the book are, for the most part, too high. That is not the biggest complaint, however. Many UK collectors concentrate on their home county, often a few others as well, and have become experts in their own collecting area. Many indicated that not only was the section they were interested in not complete, but in some cases the total number of tokens stated for the county is wrong.

Many of the purchasers, used to the 1986 price guide by Michael Dickinson, were expecting to be able to look up all tokens and at least have a frame of reference to each. The Withers, for reason of space, have chosen to use the method used by Seaby in their pocket guides issued in 1970 and 1984, where not every token was listed. The new guide seems to have 75% to 80% of the total pieces known.

Thus, though much expanded, the listings are more like the Seaby "sample" guide than the complete Dickinson listing. I heard some rather rousing sentiments about this, most purchasers were expecting a complete guide. What was presented was considered well done, but not quite what was needed or expected. The end of this review will have some further thoughts by users of the book, and thoughts of what might be done in a further issue.

**THE PRICE GUIDE----18th C tokens** Catalogue, Dalton and Hamer, 1910-1917.

This section follows the Dalton and Hamer Catalogue well, with a couple of exceptions.

All I can say about this section is that it would be impossible to ever get it right. As a dealer in these tokens, I cannot imagine trying to write a guide on a British token that is collected avidly in two countries. Some tokens are sought heavily in one country, others sought heavily in the other country, and each country uses a different currency--- and at that, currencies that do not stay stable with the other.

The pound can be worth \$2, on a given day, and at other times only worth \$1.60 to the dollar, this latter number being used as it was the approximate price when the book was written.

Thus is it impossible to have a correct number down for each country. The suggestion was given that, in this section, the prices should be British prices for British collectors with British grading and in British pounds---and let the Americans figure it out from there. This is largely what was done in the book. The price seen in the guide might be spot on, or horribly out of kilter with reality in one country or another. Really an impossible situation for the writer of the guide. I have had many question why a common piece is listed at a much higher price than one with a different edge that is never seen, and why very common pieces such as a Midd 336b has no price, while the rarer milled edge variety, which is seldom seen, is priced. These seem to be auction results, but no frame of reference to the auction is given. It is a condition that exists in a good many places. Many prices seem to be very close, but others are well off the mark. Without a question this was the most difficult section to price, and it shows. Many questioned the use of auction results as a price in the guide. More on this subject later.

**THE PRICE GUIDE-----19TH C silver tokens** Catalogue, Dalton, Silver Tokens 1922.

This section has not had much input here, but some have been happy with the prices, others not, as one might suspect, with the major complaint here being the catalogue order. One user said he went to the index a number of times trying to find something that was there, but in a different order than in Dalton's book. A read though it shows that--- and I can see the thinking of the author, but the users seem to want it to follow what they know. Even if the new order is

logical to the book editor, it makes things harder to find for the collector who is used to the older numbering system.

**THE PRICE GUIDE----Copper Tokens, 1811-1820,** Catalogue Paul and Bente Withers, 1999.

The 19th C copper tokens are easily the most understood by the authors, as they wrote the catalogue as well. Familiar with the prices and the layout, there seems to be nothing missing with the exception of some Canadian tokens, and even this seems to be understood and not a big deal. I have heard very few complaints about the prices in this section. One major collector thinks that though some prices are quite high, they are probably realistic as the series has not been priced anywhere in a long time.

**THE PRICE GUIDE----Evasion coppers.** Catalogue, Cobwright, 1993.

This section has the best plates yet for this series, nice examples of many varieties, a much better look than ever before. The prices are reasonable, and have heard no grumbling there either.

**THE PRICE GUIDE----Overall impressions and thoughts-----**from users in two countries---

The overall impression of the book is one of being useful, but not complete. Novice collectors think it just fine, old timers seem to think it is disappointing on one level or another. Thus it is considered well accomplished, but only partially successful.

I know the Withers' left out sections of the 17th Century tokens simply because of the amount of space it would take, and the size the book would have to be. It has been suggested that, perhaps, the 17th Century book could be a separate one, thus made complete with all prices, and that the 18th, and 19th Centuries could be expanded a bit and placed in a second volume. This would allow for expansion of each series and though two books, would keep the size reasonable for each.

Another thought is that the use of auction results, though interesting, should not be in the "price guide" part of the book, and that if an auction result is all that is available to use, the price could be a line- no price----with a symbol noting that information is on an "auction results" page. Pieces sold at auction can be bought for very little if no one is after the piece that day, or it can go for many times estimate if two people or more are fighting over it---neither price being correct as to true value in commerce.

In the end, though, what has been produced is a usable book, and a very handsome production, one that has taken a good deal of thought and lots of work by the Withers. Is it perfect? No, not at all, but it is what it says it is----a guide that will tell you in general which pieces are rare and which are not. It will give prices that might be found and prices someone actually paid. You might pay more or less for one in any given grade. Overall, though some values are not on the mark, and some listings not complete, for a monumental first effort it is both acceptable and useful to the novice collector as well as the seasoned veteran.

Bill McKivor, The Copper Corner

## SPENCE TOKENS IN CONDER (1798)

by Harry Salyards

### Middlesex (pages 107-111).

- 311: Double-loaded Ass / Three Thomases
- 312: Blue Coat Boy / T. Spence Bookseller No. 8 Little Turnstile
- 313: Bridewell Boy / same as 312
- 314: British Liberty Displayed / Rouse Britannia
- 315: Coining Press / Little Turnstile
- 316: Dog / Cat ("Freedom" legend)
- 317: Freeborn Englishman / same as 312
- 318: C. J. Fox / Soldier and Citizens Shaking Hands
- 319: same as 318 / Caduceus
- 320: Gordon Head in profile without legend / "Lord George Gordon 1780"
- 321: Gordon Head in profile with legend / Sessions House, Old Baily
- 322: Marine Society Boy / the other T. Spence Bookseller die
- 323: Mendoza / Fashionable Amusement
- 324: Beginning of Oppression / End of Oppression
- 325: Pig's Meat / Three Thomases
- 326: Before the Revolution / After the Revolution
- 327: same as 326 / same as 316
- 328: Gallant Garb of Scotland / same as 312
- 329: True Hearted Sailor / Crown & Anchor between 2 Hearts
- 330: The Habit of a Spaniard / same as 322
- 331: Spence bust / Indian
- 332: Minerva with Shield & Liberty Cap / Thelwall
- 333: Horne Tooke / Heart in Hand, "Honour"
- 334: Tree of Liberty, Men Dancing / Armed Citizens
- 335: The Habit of a Turk / same as 322
- 336: United Token / "England, Ireland, Scotland"
- 337: Deserted Village / Cock with Lion Dismayed
- 338: Westminster Scholar / same as 322

### Northumberland (page 123)

- 2: J. Spence, Slop-Seller / Coaly-Tyne

### Worcester (page 178)

- 7: Dudley Castle / Shepherd

### Lothian (page 65)

- 3: Gallant Garb of Scotland / Snuff Jar with Pipes and Thistles

### Not Local (page 231)

- 180: Odd Fellows / Heart in Hand, "Honour"

## **The “To Hanover” Tokens**

by Bill McKivor

Most collectors of British copper tokens eventually wind up with one—or more—tokens that usually have Queen Victoria on the obverse, whilst on the reverse one finds a mounted rider, with sword sheath over his shoulder, riding by a dragon lying on the ground. This reverse is a take-off from the design of a gold sovereign, which features St. George—the patron saint of England, slaying a dragon.

The piece is a card counter.

The obverse is often dated 1837, but dates found on either side can vary with dates seen to the 1870 period and beyond. The tokens can also be found with no dates at all.

The mounted rider is Ernest Augustus, the Duke of Cumberland in 1837. He was the 4<sup>th</sup> son of King George III, and thus a descendant of King George I, the first Hanoverian king of Britain. George I was a member of the House of Hanover, rulers of that German State.

The tokens are sometimes called “Cumberland Jacks”, but it seems that many today simply do not know that it is simply a counter, forerunner to our casino chips in a way, and was intended at the time as a satirical bite at Augustus. From 1714, when George I ascended the throne of England, to 1837, when Victoria gained the throne, the House of Hanover ruled both Britain and Hanover.

Augustus ruled Hanover---and was a rather conservative fellow who revoked the liberal constitution and in its place put in one of his own. It did not last, a revolution in 1848 forcing him to make changes in the constitution that put back many of the more liberal features. He died in 1851.

The above a short sketch on a piece that has been confusing to many. There are a good deal of other pieces that seem not to have a purpose, most farthing size, that are in reality card counters or gaming pieces.

## See It Now

by Jon Lusk

My apologies to the ghost of Edward R. Morrow – but I thought the name of his TV show fit the topic I'd like to write about, or perhaps more appropriately stated, show pictures of. Many of the depictions on our tokens were taken from structures (buildings, statues, etc.) that existed when the token was issued and some of these are still at least partially around today. Let's take a look at some examples.

### Suffolk 16, Beccles church



The perspective on the coin can not really be obtained in a picture without the use of a lift platform (or helicopter). It can also be seen that the engraver altered the top of the arches on the doorway and the big window to the right. The upper small windows and tower on the token are part of the church not visible from my location on the ground.

### Suffolk 29, Bury, Abbey Gate



Again, the engraver took some small liberties, but as a whole it's very close to the original. It also seems that only part of the building that existed at the time of the token remains today.



### Essex 3 & 4, Braintree building



It is pretty easy to see the token building in the current facade. The biggest difference is one chimney now, verses two then. Currently it is an entrance for the *George Yard* shopping mall.

### Yorkshire 17-21, Hull, statue of William III



There is an extremely close resemblance between the statue and the token, with only the baton, and perhaps the head position differing. This statue was erected in 1734 and the MDCLXXXIX (1689) in the exergue refers to the beginning of the reign of William III. (He died in 1702.) In Samuel's writings, this token was labeled as being issued by Garton & Shackles and then this was repeated by Bell in his book, undoubtedly because of the Universal British Directory of 1791 which listed the two men as partners. In my mind, the fact that Garton & Co. is listed on the edge raises a big question mark as to the level of involvement by Shackles.



**Gloucester 58-61, Tunnel entrance**  
About 4.5 miles West of Cirencester



The tunnel on the token is another extremely close representation of the real thing. Imagine lying on your back and walking with your feet on the ceiling of the tunnel to propel a canal boat! At 5,456 yards (over three miles) it was the longest tunnel in England until 1811. It is off the beaten path, but not too difficult to find. Its coordinates are 51.7042°N, 2.0506°W. This varies from the Wikipedia reported location by almost a mile, which can be a long distance when wandering about the country side. Along the top of the structure is a roadway that leads to *The Tunnel House Inn* which is located close by.

**Glamorganshire 4, Swansea Castle**



The castle today doesn't look as robust as it is depicted on the token, but still the engraver caught some of the essence of the place. I'm not sure of the meaning of the key symbol, but John Voss had a key for a shop sign above his door. It was clearly visible in a painting that was done in the early 18<sup>th</sup> century.

To be continued in future issues.....

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## THE TOKEN EXCHANGE AND MART



**OUR RULES:** CTCC members, in good standing, are cordially invited to dispatch their articles and advertisements to the CTCC editor for publication in the JOURNAL. Articles are always needed and appreciated. Articles do not have to be camera ready, but I appreciate it when they are. Articles are always published free of charge for the benefit of the membership. Advertisements are needed and appreciated just as much. Ads up to twelve lines are **FREE!** Full-page ads are \$75.00; one half-page ads are \$37.50. Ads larger than the free twelve lines **must be camera ready.** All paid ads **must be paid for when submitted;** thus, eliminating the possibility of confusion and the need for costly, unnecessary, and time-consuming billings and follow up. Ads submitted without full payment will not be accepted or published. Ads or articles may be either accepted or rejected at the discretion of the editor. Only members can participate in the journal or other Club activities. The Club rules are designed to be simple and few, please comply with them. **The deadline for the Spring 2011 issue is April 15, 2011.** Journals are issued quarterly. Your articles and ads must be sent to the editor, Dr. Richard Doty (dotyr@si.edu). The only requirement for membership is the payment of an annual membership fee. You will be billed again after you have received four issues of the journal. The "Conder" Token Collector's Club reserves the right to accept or reject (without explanation) any application for membership. The "Conder" Token Collector's Club, reserves the right to revise these rules at any time in accordance with our by-laws. **ANNUAL DUES: \$25.00 U.S. Membership - £20 U.K Membership.- \$35 Non U.S. or U.K.Membership.**

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To let me know about your classic token literature. Several members have answered my appeals for information about their Pre WWII token books. Thanks to those kind folks. However, if my book in progress, *The Virtuoso's Arrangement*, is to be anywhere near complete, I need more members to step forward to help. If you own any original books on British tokens of the 18th and 19th centuries, I really need to hear from you. Does your book have a past ownership inscription? Perhaps it has annotations or letters or other ephemera laid in. If it is a numbered edition, which copy is it? I will give you credit or keep you anonymous - whatever you prefer. Thanks for your help!

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**London, Wednesday, October 5th 2011**

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